

DRAWINGS AND SKETCHES BY AMATEUR ARTISTS.

Some of the same lovers of art who organized the exhibition of sketches last winter, at the Old Water Colour Gallery, have arranged an exhibition of drawings by Amateurs, at 121, Pall-mall, their motive being, as they state, to show what may be done in a beautiful art by those who have no cause or inducement to follow it as a profession, giving, as it does, its own reward to the amateur in an interesting occupation, as well as a source of no little pleasure to his friends; and further, with "a hope that those who have not already introduced the art into their own homes—have slighted it as a part of education, and have been inclined to repress rather than indulge and encourage latent talent when seeking to manifest itself,—may find an earnest inducement and a praiseworthy example to extend their fostering care to every effort in art, however feeble, by seeing, in this gallery, to what a successful issue and good purpose it may be carried by taste, well-directed study, and perseverance."

The collection is an interesting one, but necessarily represents only a small circle of amateurs: next year, the intention being known, it might be greatly strengthened. Miss Blake exhibits some exquisite landscapes: "Quedlinburg, in the Harz" (25), and "Potterdale Church, Westmoreland" (96), are first-rate productions. The same may be said of Mr. Houlton's "Studies of Heads" (97 and 108).

The Lady Honoria Cadogan has some capital sketches in Belgium, Italy, &c., and the Lady Augustus Cadogan a portrait, amongst other contributions, of Lady Longborough, characteristic in its pose, but scarcely so handsome as the original. Mr. Charles Jeany's "Sketch of Temple of Minerva at Rome" (85), and "John Knox's House, Edinburgh," the Hon. Col. Liddell's "View from Goodwood Park," and others; "Brancopth Church," by Mrs. A. Salvin; "Italy," by Mr. T. Macdonald; "Queen Elizabeth's Hunting Lodge," and others, by Mr. Heathcote; Mrs. Puller's "Farm near Welwyn" (98), and Miss Sophia Ashton Yates's illustrations of "The Mistletoe Bough," have great merit. We may mention, too, amongst the other contributors, Mrs. Serjeant Thompson, Miss Auldjo, Mrs. Davidson, Miss Mary Severn, Miss Pell, and Miss M. Palliser.

DIRECTION OF LONDON STREETS.*

At the eleventh hour, and on a very small scale, the police authorities have undertaken to do something towards simplifying the vast labyrinth of London streets, on behalf of the many provincials and strangers who may be within our gates during the present summer. At a few of the points where leading roads commence or intersect each other, the terminating point of each line of route has been painted at the corner beneath the particular name of the thoroughfare. For example, at the old head of High-street, Bloomsbury, where it communicates with St. Giles's, we read,—"Broad-street, leading to Charing-cross," on the left-hand side;—"Broad-street, leading to Piccadilly," on the right. So far as it goes, this is a real improvement—and one that has been long required. If similar notifications were extended to the whole metropolis, it would be of use, not only to the foreigner who visits us for a week, the provincial who spends with us a month every year, and the recent settler in the great city, but even to those who are "to the manner born." No man does or can know London in all its details. What does the resident at the West-end know of the crowded streets, courts, lanes, and alleys east of the East-India House? How many dwellers in St. John's Wood could find their way unaided about Bermondsey and Lambeth Fields? Is there a man in London who having ventured beyond his usual beat, has not found himself false in his reckoning? What memory can be found equal to the remembrance of all the names, affluents, bearings, and geographical positions of 20,000 streets? The claes and turns and windings of

London might make the study of a life-time. Each year that passes, adding its 60,000 souls to the population, and 15,000 to the number of houses, makes the evil greater. If the statesmen of Elizabeth found London too large to feed and govern in their day, what would they think of the London of 1851? Sooner or later, a change of nomenclature, an improvement of system, must take place in regard to the registry of streets: and it might be effected now that attention is forcibly directed to the subject as well as hereafter. A great simplification might be obtained, quickly, quietly, and at a slight expense, with little alteration of the present plan, merely by adopting a more minute notation. For instance, we would suggest that instead of a single name being painted up at the end of each street, as at present, the entire topography of the street should be indicated, with the streets which empty into it on either side, those which cross it, and that in which it terminates. All this could be easily and briefly expressed. Take Bond-street:—at the Oxford-street end of this thoroughfare we would have some such inscription as the following:—

NEW BOND STREET.—OLD BOND STREET.
BOND STREET.
GROSVENOR STREET.
BAYTON STREET. CAMPDEN STREET.
GROSVENOR STREET. CAMPDEN STREET.
GROSVENOR STREET. CAMPDEN STREET.
PICCADILLY.

At the Piccadilly end of the street, the same inscription would appear in the reverse order. The advantages of such a system to all persons, native or stranger, in finding their way about the streets of London are too obvious to need pointing out. To assist the same object at night, we would suggest—hanging on a post formerly thrown out—that on the lamps which stand at the corners of thoroughfares there might be painted the number of the houses opposite to which it stands, and the name of the street opening into it at that point, with the addition of that of the thoroughfare to which it leads: thus—"Oxford Street (1000)—Bond Street—Piccadilly." How much of the time of the dwellers in cities would be saved by the perfection of such arrangements as these!

ARCHITECTURAL LECTURE AT EXETER.

On Tuesday last week, at the Exeter Athenæum, Mr. E. Ashworth delivered his fifth lecture on Anglo-Gothic Architecture. He commenced by noticing the corruptions that crept into third-pointed gothic, despite the richness and the beautiful forms of its details, for instance, in large stone pendants exaggerated into mimic vaults, springing from the empty air, and the same impossibilities in carved ribs of a wood roof, making their impost of a detached corbel, or attached only by one edge to the roof cornice, as in Crosby Hall, London. The continuance of spires was next noticed, their being found dating as late as the sixteenth century, as for instance, at Louth, in spite of the fashion for towers, finishing with pierced parapets and pinnacles, that so prevail in the third pointed age. The rage in Italy for mythological literature influencing architecture, and her handmaids, painting and sculpture, was described in its progress, till an inimitable cathedral, adorned with members and ornaments of revived ancient Roman art, was reared to set the fashion, which all countries subject to Rome then followed in their churches. It was then shown how the dome of St. Peter's only followed a bold flight of Brunelleschi, who, without precedent, reared the vast cupola of Santa Maria del Fiore, at Florence, which doubtless was Michaelangelo's prototype in designing St. Peter's. The Corinthian pilasters in the base of this dome denote the continuance of classic detail through the Byzantine peculiarities of Italian Church architecture, and show that "the orders" were never totally exterminated by the Basilican arcades. The introduction of the new style into England, "the corruption of Pagan architecture," revived or rather applied as a dress to old English edifices, would have crept more

slowly over the stern majesty of our Gothic cathedrals, had not the impetuosity of temper of Henry VIII. overturned the system of abbatial rule in England, and the Reformation, aiding the tendency to fall into puerile novelties in art, now comes, and bell

"With a voice that, like a bell,
Tolled by an earthquake in a trembling tower,
Rings ruin."

to pointed architecture. The palace of the ill-fated Somerset, on the site of which the present Somerset House stands, the first piece of Italian architecture in England, designed by John of Padua, in 1546; Inigo Jones's Corinthian portico and fantastic obelisks and towers applied to the Gothic cathedral old St. Paul's; Views of the school's tower, Brasenose College Chapel, Oxford, &c., showed the incongruous mixtures of Gothic and Italian features in our English buildings of the sixteenth and seventeenth centuries, and forming a style too frequently imitated now, and termed Jacobean or Elizabethan. Trinity College Chapel, Oxford, said to be a joint design of Christopher Wren and the great amateur, Dean Aldrich, and the present St. Paul's Cathedral were brought forward to show the complete abolition of Gothic architecture in the eighteenth century.

THE GREAT GLOBE IN LEICESTER SQUARE.

MR. WYLD, having completed his great model of the globe (reversed), has opened it to the public, and we sincerely hope that he will obtain a good return for the time and money expended in his spirited project. We should not be honest, however, if we were to say that we expect he will do so in a pecuniary point of view,—the public it addresses being comparatively select. It seems to us that two great mistakes have been made,—in the first place, the shell is much too costly for the kernel; and in the next place, the interior is swamped by the staircases and galleries, so that the first impression on entering is one of disappointment. Our readers, however, must not be deterred by this,—let them at once go up to the top, and when the eye and mind have accustomed themselves to the scale,—which is necessary with all models,—they will find it a very extraordinary work, full of interest and suggestive of knowledge. The volcanic districts are very interesting: the vast proportion of wilderness and water making up the world becomes strikingly evident, and we wonder over the laws that keep in safety the peopled ridges of land which the sinuous rivers, extending here, there, and everywhere, have left high and dry; and then to find that that small jagged spot in England, and to trace her dominion far away:—but in speculations such as these we must not indulge, though our readers, when they go there, doubtless will. The Admiralty, the Geographical Society, and all educational bodies should give all the aid in their power to the undertaking. The value of the model would be increased by marking the equatorial line, and some means should be adopted to make obvious the position of principal places.

A plan and view of the building will be found p. 218, ante. The four apartments which are shown in the plan around the main building have not yet been formed, so that the appearance it now presents does not exactly accord with our view.

WESTMINSTER BRIDGE.—The question of rebuilding this venerable but dilapidated structure, is, we hope, at length likely to be settled. A commission has been appointed by the Lords of the Treasury, to consider the whole question of site, style, and material, and to report, without delay, with a view to immediate operations. The commission includes the names of Lord Seymour, the Earl of Lonsdale, Lord Sudley, Lord Robert Grosvenor, Sir Robert Inglis, Bart., Rt. Hon. C. T. D'Eyncourt, and Mr. Alderman Humphrey. Their first meeting was held at the Office of Woods, on Thursday, the 29th ult.

* From the Athenæum.